

# **CHAPTER-1**

LIFE, DATE & WORKS  
OF  
RŪPA GOSVĀMIN

## CHAPTER-1

### LIFE, DATE & WORKS OF RŪPA GOSVĀMIN

#### His Genealogy

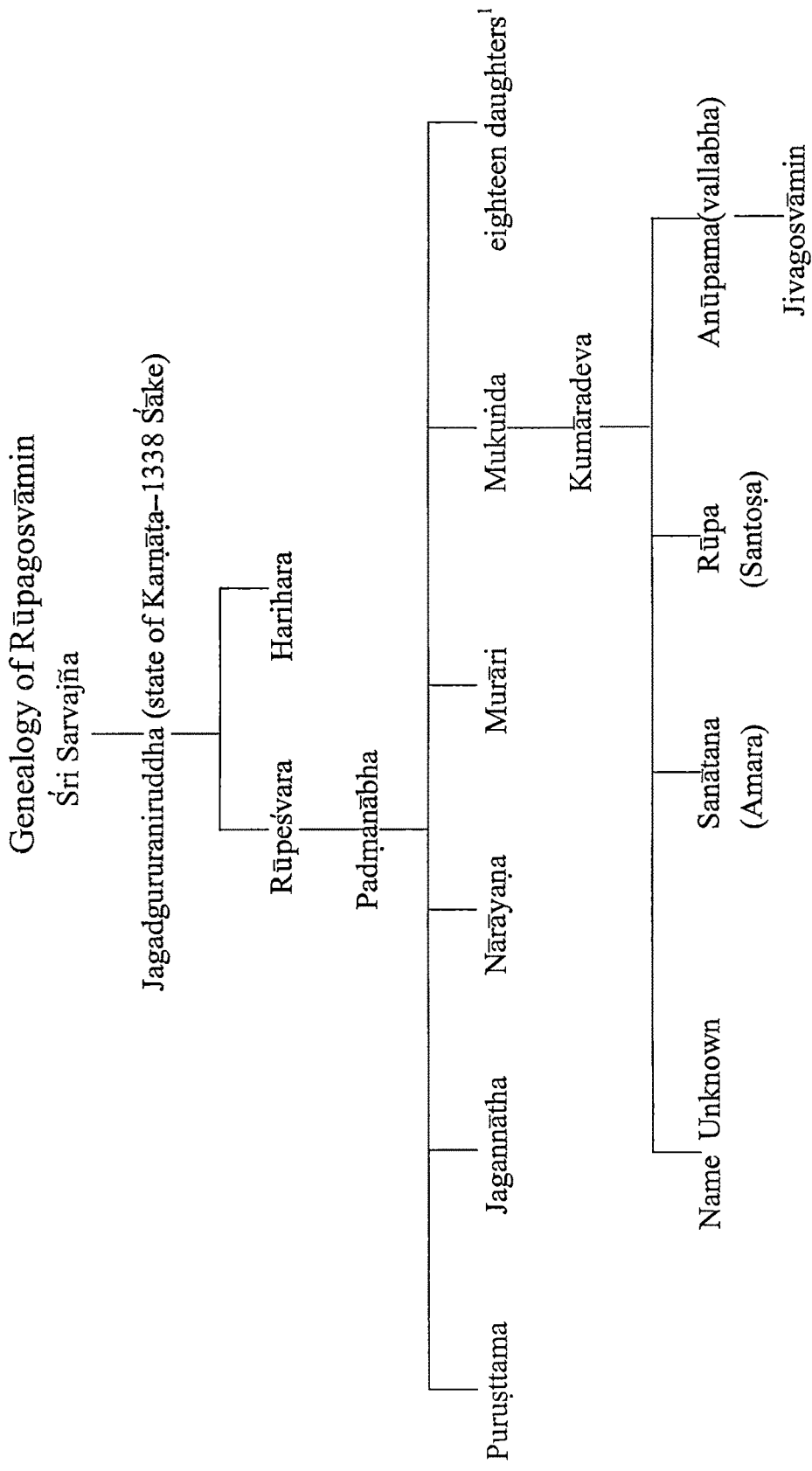
Rūpa Gosvāmin (RG) is one of the six Vaiṣṇava Gosvāmins, who was born in a brāhmaṇa family of *Bhāradvāja gotra*, and *Yajurvediyasākhā*. His ancestor originally hailed from *Karṇāṭa* country (modern *Karṇāṭaka*), but had migrated and settled in Bengal.

The previous history of the family of RG is thus given by his nephew *Jīva*, who was the only son of their third brother Anūpama (*Vallabha*). *Jīva*, at the close of his *abridgement* of Sanātana's *Vaiṣṇava-toṣaṇī* commentary of *Bhāgavata*,<sup>1</sup> gives us the genealogy of the family as given on page number 3.

Their ancestor, Srī Sarvajña of the *Bhāradvāja gotra*, was a king of the Karṇāṭa country. He is said to have added to his other princely qualities a knowledge of the three *Vedās*. His prince Anirudha was also a renewed scholar. But he taught only the Yajurveda. Anirudha had two sons by his two wives, Rūpeśvara and Harihara, the first became a learned person, but the second had fallen to bad habits and drove his step-brother out from the paternal territory. Rūpeśvara then left Karṇāṭaka, and found shelter with king Śikhareśvara of Paurastya (in the east). A little later, he had a son name Padmanābha, who later became well-versed in the *Yajurveda* and the *Upaniṣads*. *Padmanābha* then settled on the banks of the Gāṅges of Navahatṭa (Naihaṭi, according to the *Bhakti-ratnākara*), performed a *yajña*—‘sacrifice’

---

<sup>1</sup> U N M , Introduction (Bhumikā) P.7



<sup>1</sup> Caitanya Caritāvalī, part-4, page-42

and had five sons and eighteen daughters.<sup>3</sup> Among the five sons, Mukunda was the Youngest. On account of a quarrel with his relatives, *Mukund* left *Navahaṭṭa* and went to *Vaṅga* (East Bengal), and settled at *Fatoyābād*, near *Jessor*, within the *Bāklā Candradvīpa perganā*. *Mukund* had only one son named *Kumāradeva*. *Kumāradeva* married one *Revatī*, the daughter of *Srī Harinārāyaṇa Viśārada* of the village *Sākūrmā*<sup>4</sup>. From *Revatī*, *Kumāra* had four sons. The name of the first is not known.<sup>5</sup> The remaining three were named *Amara*, *Santoṣa* and *Vallabha*.

### His Life

Later in life, when they came into contact with *Caitanya Mahāprabhu*, the latter accepted them into his fold and renamed them respectively as *Sanātana*, *Rūpa* and *Anūpama*. The sons of *Kumāradeva* received their education at *Sākūrmā*,<sup>6</sup> at the maternal grandfather's house and received higher qualifications in various languages like Sanskrit, Hindi, Bengali, Arabi, Farsi, Urdū etc. and also acquired knowledge of social & political sciences, and became great scholars.

After some time, the great erudition of the brothers *Sanātana* and *RG* became known to *Mālādhara vasu*(1) (also known as *Guṇa-rāja-khān*), the minister of *Husain Shāha*, the king of *Gauḍa-deśa* or *Vaṅgadeśa*.

The minister called both the brothers and offered them high official posts at the *Muhammadian* Court in *Gauḍa* country. Eventually, they acquired

---

<sup>3</sup> Caitanya caritāvalī, part-4, p.42

<sup>4</sup> Caitanya caritāvalīkār is written –Madhaipur village part –4, p.42

<sup>5</sup> Ujjvalanīlamanī, Introduction–p.5

<sup>6</sup> Caitanya caritāvalī – part-4, p.42

considerable wealth and power and settled at the village of Rāmakeli. Observing the work and erudition of both the brothers, the king was continuously happy with them and kept offering them higher and higher posts as also bestowed upon them royal titles like Sākara Malika (*Sānatana*) and Davīra-Khāsa (Rūpa)<sup>7</sup>. This, however, is no evidence that they were converted to Islām. The custom of adopting such royal titles of distinction as signs of royal favour was quite common in those days but that in no way can be taken as any evidence to establish their conversion to *Muhammdanism*. On the contrary, as the *Bhakti-ratnākara* tells us, they had invited a colony of Karṇāṭa Brāhmins to be settled near Rāmakeli and openly propagated their heritage of social and religious practices, considering themselves impure only in so far as they had to come into contact with the Mlecchas for their livelihood. They kept themselves in touch with the Vaiṣṇavas of Navadvīpa and had from the beginning an openly Vaiṣṇava disposition.

Afterwards Caitanya came to Rāmakeli village only to see the two brothers, who, when they listened to Caitanya, became so pleased that they tried to see him at midnight, went to the dwelling place of Caitanya, and with some difficulty succeeded in meeting him. Caitanya thereafter asked them to renounce

---

7. Both brother are awarded as the official title like Sākar Mallik and Dabīr-Khās. Sākar (Sanatana) is probably the Bengali from of Sughar, which means, 'intelligent', 'Sagacious', 'elegant', 'accomplished', 'beautiful' and 'virtuous', hence Sākar Mallik probably means the virtuous and wise noble. Davīr-Khās (RG) means private or principal secretary or writer. Prof. S.Mukhopadhyāya has taken Sākar Malik as equivalent to Sagaīr Malik which he thinks means small prince'. (R.C.Majumdar, Ed. Bāṅglā Deśer Itihās Madhya Yug: P.87) It seems that he takes ṣaḡhr to mean 'small, inferior, minor'. We do not think that word could form the part of a title of distinction. Mālīk means 'a king', but here it should mean 'a noble' or 'a minister'. Caitanya: His life and doctrine P 257.

the Muslim titles, and to return home.<sup>8</sup> The brothers accepted his advice and while returning, Rūpa decided to give up the royal service and immediately acted upon it.<sup>9</sup> He collected his family belongings and wealth from Rāmakeli, returned to the native place Sākurmā, distributed half of his wealth in charity to Brāhmins & Vaiṣṇavas, one fourth to his relatives,<sup>10</sup> and only one fourth he deposited for family security, keeping ten thousands *mudrās* for brother Sanātana.<sup>11</sup>

Rūpa then left home with his younger brother Anūpama and joined Caitanya at *Prayāga*, at the house of a South Indian brāmana who had invited Caitanya for meals.<sup>12</sup> Caitanya asked him about *Sanātana*.<sup>13</sup> Rūpa replied, 'He has been arrested by Husain Shāha. Only you can liberate him from the royal harassment,<sup>14</sup> Caitanya immediately replied', Sanātana has already been released

- 
- <sup>8</sup> According caitanya caritamṛta Vol. 7  
 Śrī-rūpa-sanātana rahe rāmkeli-grāme  
 prabhure miliyā gelā āpana-bhavane (ML.Ch.19, V 3)
- <sup>9</sup> dui-bhāi viṣaya-tyāgera upāya śṛjila  
 bahau-dhana diyā dui brāhmaṇe varila (ML.Ch.19, V.4)
- <sup>10</sup> brahmaṇa-vaiṣṇave dilā tāra ardha-dhane  
 eka cauṭhi dhana dila kuṭumba-bharāṇe (CC.ML.Vol.Ch.19 V.7)
- <sup>11</sup> daṇḍa-bandha lāgi cauṭhi sañcay karila.  
 Bhāla-bhala vipra-sthāne sthāpya rākhilā (CC.ML Ch.V.8)  
 gauḍe rākhila mudrā daśa-hajāre  
 sanātana vyaya kare, rākhe mudī-ghare (CC ML Ch.19.V.9)
- <sup>12</sup> dākṣiṇātya-vipra-sane āche paricaya  
 sei vipra nimantriya nijālaya  
 vipra-grhe āsi prabhu nibhṛte vasilā  
 Śrī-rūpa-vallabha duṇhe āsiya milā (CC ML Ch 19 V.44 45)
- <sup>13</sup> Tabe mahāprabhu tāṇre nikaṭe vasāilā  
 Sanātanera vārtā kaha-tāṇhāre puchila (CC ML Ch 19 V 55)
- <sup>14</sup> rūpa kahena, -teñho bandī haya rāja-ghare  
 tumi yadī Uddhāra, tabe ha-ībe Uddhare (CC ML Ch 19 V 56)

from his Confinement and he will very soon join us.<sup>15</sup> Caitanya asked the brothers to stay at *Prayāga* for ten days, and instructed Rūpa into the philosophy of his sect.<sup>16</sup>

He preached Rūpa the ultimate limits of the truth about Lord Kṛṣṇa, about the devotional Service to Him and the essence of the transcendental experience of the Consummation of conjugal love of Rādhā and Kṛṣṇa. Finally He told Rūpa about the ultimate teachings of *Srīmad-Bhāgavata*<sup>17</sup> which he himself had heard formally from Śrī Rāmānanda Rāya. CMP then duly empowered him so that he could realize and experience them.<sup>18</sup> This first meeting of Rūpa and CMP is narrated at great length in the play *Caitanya-candrodaya* of the poet Kavikarṇapura Gosvāmin, son of Sivānandasena.<sup>19</sup> CMP then embraced Rūpa and directed him to go to Vṇḍāvana while he himself returned to Vārāṇasī.<sup>20</sup>

On coming to Vṇḍāvana, RG again left for Purī with his brother *Anūpama* who, however, died on the way in Bengal on the banks of Gāṅges.<sup>21</sup> It was during this Journey to Purī, that Rūpa conceived the idea of writing a

<sup>15</sup> Prabhu kahe, sanātanera hañāche mocana  
acirāt āmā-saha ha-ibe milana (CC.ML.Ch.19 V 57)

<sup>16</sup> ei-mata daśa-dina prayāge rahiya  
Śrī-rūpe Śikṣā dila Śakti sañcāriyā (CC.ML.Ch.19.V.135)

<sup>17</sup> Kṛṣṇatattva-bhaktitattva-rasatattva-prānta  
saba Śikhaila prabhu bhāgavata-siddhānta (CC ML.Ch.19.V 115)

<sup>18</sup> rāmānanda-pāse yata siddhānta śunilā  
rūpa kṛpā kari tāhā soda sañcārīlā (CC.ML.Ch 19.V 116)

<sup>19</sup> śivānanda-senera putra kavi-karṇapūra  
'rupera milana' sva-granthe likhiyachena pracura (CC ML.Ch 19.118)

<sup>20</sup> eta balī prabhu tānre kailā ālingana  
vārāṇasī calibāre prabhura haila mana (CC ML Ch.19 237)

<sup>21</sup> ei-mate dui bhāī gauḍa deśe āilā

Sanskrit drama on *Kṛṣṇa-līlā*, and by the time he reached Purī, he had already composed a part of the drama *Vidagdha-Mādhava*.<sup>22</sup> CMP approved of this, but suggested that RG should write also on the *Mādhurya* aspect of the *Līlā*. Rūpa Gosvāmin meeting him at *Prayāga* was inspired to compose the play *Lalīta-Mādhava*,<sup>23</sup> Later, *Sanātana* also come to Purī, and CMP is said to have given to the two brothers detailed instructions regarding the composing of various Scriptural works on the essence and philosophical interpretations of

The *Kṛṣṇa-līlā* in Vṛndāvana. He specifically instructed the brothers and empowered them to compose such scientific works on his sectarian viewpoints on the events of *Kṛṣṇa-līlā* in the Bhāgavata. Rūpa and *Sanātana*, then, returned to Vṛndāvana and settled there for the rest of their lives.

How did they pass their ascetic life in Vṛndāvana? They had no fixed residence, often they resided beneath the trees, one night under one tree and the next under another.<sup>24</sup> Both used to take little food as alms from the houses of Brāhmaṇas. They had given up all worldly enjoyments and subsisted only on some dry bread and fried chickpeas,<sup>25</sup> they carried only empty dry gourd, for water and wore torn quilts. They always chanted the holy name of Kṛṣṇa and

---

gauḍe āsi anupamera gaṅgā-prāpti haila (CC.AL.Ch.1.V.37)  
<sup>22</sup> Vṛndāvane nāṭakera ārambha karilā  
 Maṅgalācaraṇa nāndī-śloka, tathāi likhilā  
 Pathe calī āise nāṭakera ghaṭanā bhāvite  
 Kaḍacā kariyākichu lāgilā likhite (CC.AL.Ch.1.V.35-36)  
<sup>23</sup> āmāra nāṭaka prṭhak karaha racana  
 āmāra kṛpāte nāṭaka haibe vilakṣaṇa (CC.AL.Ch.1.V.42)  
<sup>24</sup> aniketa dunhe , vane yata vṛkṣa-gaṇa  
 eka eka vṛksera tale eka eka rātri śayana (CC ML.Ch.19.V 127)  
<sup>25</sup> 'Vipra-grhe' sthūla-bhikṣa, kāhān mādhu-karī  
 śuṣka ruṭī-cānā civāya bhoga parihari' (CC.ML Ch 19 V 128)



discussed His sports. In great jubilation, they also danced<sup>26</sup> and engaged themselves almost throughout the day in the service of the Lord. They usually slept only for a couple of *ghaṭikās* (an hour and a half), and on some days, when they were continuously chanting the Lord's holy names, they did not sleep at all.<sup>27</sup> At times they wrote transcendental literature about devotional service, and at other times would hear about Śrī CMP and spend their time thinking about the Lord.<sup>28</sup> In this way they passed their whole life in Vṛndāvana.

*Jīva* Gosvāmin says that on one occasion even Kṛṣṇa revealed Himself to them in the form of a young Gopa boy who had brought milk to quench their thirst.<sup>29</sup> On another occasion, Rādhā had cooked *Khīra* (rice boiled in milk with sugar) for the brothers.<sup>30</sup>

### His Dates : Birth, Death

The dates of the birth and death of RG are somewhat undecided. According to Acārya Baladeva Upadhaya, RG was born in 1491 A.D. and died in 1591.<sup>31</sup> Prabhudatta Brahmācarī believes him to be born in 1488 A.D. and

<sup>26</sup> Karoṇya-mātra hāte, kānthā chinḍā bahirāsa  
kṛṣṇa-kathā, kṛṣṇa-nāma, nartana-ullasa (CC.ML.Ch.19.V.129)

<sup>27</sup> Aṣṭa-prahara kṛṣṇa-bhajaba, cāri danḍa śayane  
nāma-sankīrtane seha nahe kona dine (CC.ML.Ch.19.V.130)

<sup>28</sup> Kabhu bhakti-rasa-śāstra karaye likhana  
caitanya-kathā śune, kare caitanya-cintana (CC.ML.Ch.19.V.131)

<sup>29</sup> Śrī Caitanya Caritavalī part-5, p.242-243  
and also written in laghu. to. .

गोपालबालकव्याजाद् ययो. साक्षाद्भूव ह ।  
साक्षीच्छ्रीयुतगोपाल क्षीराहरण लीलया ॥

<sup>30</sup> Śrī Caitanya Caritavalī part-5, p.244

<sup>31</sup> Bhāgavat Saṁpradāya by Baladeva Upādhyāy. p-500 to 506

dead in 1563.<sup>32</sup> However, in either view, three important factors related with RG's life are not contradicted.

One is RG's relations with and service of the Muslim ruler Husain Shāh of Bengāl who came to throne in 1493. A.D. and ruled up to 1519 A.D.<sup>33</sup> He was informed of the erudition of the two brothers Rūpa and Sanātana by his minister Mālādhara Vasu and through him Summoned them into his presence, and appointed them ministers. This must be somewhere around 1505 A.D. Then the brothers met Mahā-prabhu Śrī Caitanya in 1515 A.D came under his influence and left the Muslim service soon after.

Second is RG's meeting Śrī CMP with his brother *Sanātana* in 1515. All works of RG composed thereafter invariably pay obeisance first to Lord Kṛṣṇa and to Śrī Caitanya Mahāprabhu in the second place. Śrī Caitanya's life span is of 48 years from 1485 A.D. to 1533 A.D.<sup>34</sup> He met the brothers influenced them to give up the *Muhammadan* service, instructed them in details in to the tenets of his religion and philosophy and inspired them, particularly RG, to compose works—literary as well as philosophical—to propagate and popularize the principles and practices of his school.

The third is the available dates of the works of RG. They are clearly demarcated into two classes the works that do not pay obeisance to Śrī Caitanya (i.e. before they met) and those that do (thereafter). Thus RG's *Dānakeli kaumudī* (1505 A.D.) *Haṁsadūta*, *Uddhavaśaṇḍeśa* etc. are works that are silent

<sup>32</sup> Caitanya caritavalī p.242 & 245

<sup>33</sup> The Cambridge History of India edited by L.T. Colonel Wolseley Haig vol III p 270

<sup>34</sup> The Cultural Heritage of India edited by H D Bhattacharyay. vol IV p.186

about, Śrī Caitanya while works like *Vidagdhamādhava* (VM), *Lalitamadhava* and *BRAS* pay obeisance to Hari i.e. Śrī Caitanya.

Only the case of *Nāṭakacāndrikā* (NC) is doubtful. It does not mention Śrī Caitanya, hence it must be pre-meeting. But it contains a number of verses by way of illustrations for the principles enumerated in that work from VM and LM which works are definitely post-meeting. Hence NC will have to be considered a peculiar case in which the author has already known Sage, Caitanya and yet, for an unknown reason, omitted his name. Except for this single case, all other works infallibly fall into the pattern.

### His Works : Sources

RG has composed many works—scientific, creative and devotional. Lists of his works are given at least by the following scholars in the following places as shown in the table below.

Sr. No.	Author/Editors name	Books/Comm.Name	Publisher/Printer	Edition	Time
1	Jīvagovāmin/De Sushil Kumar	<i>Laghutoṣaṇī</i> (Introduction to <i>Padyāvalī</i> )	Dacca		1934
2	Thākura, Śrī Narahari Chakravartī	<i>Bhakti-ratnākara</i>			
3	Gosvāmin Kṛṣṇadāsa Kavirāja	<i>Caitanya-caritāmṛta</i>			
4	Prabhudatta Brahmācārī-Motilāl Jālān	<i>Śrī Caitanya-caritāvalī</i>	Gītā Press, Gorakhpur		
5		<i>Padyāvalī-prakāśikā</i> with Hindi commentary	Vṛndāvana (Mathurā), U.P., Introduction P.20		1959
6	RG Śukla Śrī Bāpūlāla Śāstri	<i>Nāṭaka candrikā</i> The Prakāśa Hindi commentary and critical notes, Introduction page 1 20-21	The Chowkhambā Sanskrit Series office-Varanasi-1		1964

7	RG/Pandeya Dr. Śyāmanārāyana (Hindi Trans)	<i>Bhaktirasāmṛtasindhu</i> , Introduction page-5-6	Sāhitya Niketan, Kānpur (UP).	first	1965
8	RG/ Śrī Pāda Jīvagosvāmin/Śrī Pāda Viśvanātha cakrvarti and Śrī Śyāmdāsa	1) <i>Bhaktirasāmṛta- sindhu</i> /Durgamasaṃg amanī / Bhaktisāra Pradarsinī/Śrī Hari- kṛpā-Bodhinī-Hindi	Śrī Śyāmalāl Hakīm, Vrajagaurava Prakāśana, Bāga bundela, Śrī Vṛndāvana, (UP).	first	1981
9	Dr. Agravāl Dīpā.	Devotion sentiment in Sanskrit-Sāhitya-Śastra, mentioned p.98.	Eastern book linkarsa 5825, new Candrawāla, Jawāhar nagar Delhī-110007	first	1996

Dr. Sushil Kumar De says that for the list of RG's works, he has accepted the source, *Laghu-vaiṣṇava-toṣaṇi/Laghu toṣaṇi* by Jīva-gosvāmin a commentary on the 10th *skandha* of the *Śrīmad-bhāgavata*. This should be the most authentic list of RG's work. However, the other writers do give names of some works which are of doubtful authorship. We give below a conspectus of the works as mentioned by these scholars—

Sr. No.	1	2	3	4	5	6	7	8	9
1	<i>Stavāmālā</i>	✓	<i>stavamālā</i>	✓	<i>stavamālā</i>	<i>stavamālā</i>	<i>bandhu-stavāvalī</i>	<i>stavamālā</i>	
2	<i>Vidagdha Mādhava</i>	✓	✓	✓	✓	✓	✓	✓	
3	<i>Lalita-Mādhava</i>	✓	✓	✓	✓	✓	✓	✓	
4	<i>Dānakeli Kaumudī</i>	✓	✓	✓	✓	✓	✓	✓	
5	<i>Bhakti-rasāmṛta-sindhu</i>	✓	✓	✓	✓	✓	✓	✓	
6	<i>Ujjvala-nīla-maṇi</i>	✓	✓	✓	✓	✓	✓	✓	
7	<i>Mathurā-mahimā</i>	✓	✓	✓	<i>Mathurāmā hātmya</i>	✓	<i>Mathurāmā hātmya</i>	<i>Mathurāmā hātmya</i>	
8	<i>Padyāvali</i>	✓	✓	✓	✓	✓	✓	✓	

9	Nāṭaka-candī kā	✓	✓	✓	✓	✓	✓	✓	✓	Nāṭaka Lakṣaṇa	✓	
10	Laghu- Bhāgavatā-Mī- ta	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
11	Hāṁsadūta	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
12	Uddhava- sandēṣa	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
13	Aṣṭādāśa chanda	✓	✓	✓	✓	✓	✓	✓	✓	Aṣṭādāśa Līlā chanda	Aṣṭādāśa Līlā chanda	
14	Govinda Virudāvalī	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
15	Kṛṣṇa-Janma- tithi-vidhi		✓	✓	✓	✓	✓	✓	✓	✓	✓	
16	Garoddesādīpi kā(Bṛhata & Laghu)	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	R.K.G.D.D . laghu & vī
17	Prayuktākhyāt a candrikā	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
18	Virudāvalī Lakṣaṇa	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

19	<i>Utkalikā valī</i>	✓						<i>Utkalit kā Mañyar ī/vailarī</i>				
20	<i>Vraja-vilāsa etc</i>		✓					✓				
21	<i>Premendu- sāgana etc. very stava</i>	✓										
22	<i>Ekādaśa-sloka</i>		✓									
23	<i>Dānalīlā</i>				✓							
24	<i>Upadesāñiṭ tam</i>						✓					
25	<i>Ānanda mahodadhī</i>						✓					
26	<i>Mukunda muktāvalī</i>						✓					
27	<i>Yamunāstotra</i>						✓					
28	<i>Gaurāṅgastava -kalptaru</i>						✓					
29	<i>Kusumastavak a</i>						✓					



30	<i>Catuh puspāñjalistav a</i>									✓							
31	<i>Ripudamaṇ in Bengālī etc.</i>										✓						
32	<i>Nikuñja- rahasya-stava</i>																
33	<i>Rūpa-sīksā</i>																✓

- 1) *Bhaktirasāmṛtasindhu (BRAS)* : This is one of the two best works of RG; it establishes the sentiment of devotion as all-inclusive and superior to all other *Rasas*, in fact, almost like a *Mahārāsa*. We shall deal with it in greater detail in the next chapter. Hence, here we only make a mention of it.
- २) *Ujjvalanīlamanī (UNM)* : *Ujjvalanīlamanī* purports to be a supplementary work to BRAS. In BRAS verse III.v.2 the author mentions that *Ujjvala* or *Maddhura* or *Śṛṅgāra Bhaktirāsa* is the mystical *rasa*, difficult to understand and with numerous organs/limbs. Since we are to deal with UNM along with BRAS (though briefly) in the next chapter, we are avoiding its repetition here.
- 3) *Nāṭaka-cāndrikā (NC)* : *Nāṭaka-cāndrikā* is a work expounding the principles and the form of drama. In this work, RG follows mainly the *Nāṭyaśāstra* of Bharata (BNS) and *Rasāṇavasudhākara* of Siṃghabhūpāla and not *Sāhitya-darpaṇa* of Viśvanātha because the latter in many places differs from Bharata.

वीक्ष्य भरतमुनिशास्त्रं रसपूर्वसुधाकरञ्च रमणीयम् ।  
 लक्षणमति संक्षेपाद्विलिख्यते नाटकस्येदम् ॥  
 नातीव सङ्गतत्वाद् भरतमुनेर्मतविराधाच्च ।  
 साहित्यदर्पणीया न गृहीता प्रक्रिया प्रायः ॥<sup>३५</sup>

The work mainly seems to deal with the topics expounded in chapters 16 and 18 & 19 of B.N.S Lalita Mādhava it defines topics like characteristics of drama, types of hero, of theme, elements of drama, prologue & its

types, five stages, five junctures, types of speech, nature of an act, rules of language employment, Vṛttis etc. and illustrates (mainly from Bhavabhuṭi's works, LM, and from other works like *Rasasudhākara* with a few examples from his own work like *Padyāvalī*) It is intended to be a compendium of dramatic technique and does not deal with the topic of Rasa, since RG is going to treat that topic in greater details and from his own point of view into his other more important works like UNM & BRAS.

- 4) *Vidagdha-mādhavam (VM)* : This is the first play by RG. It is in seven Acts. 'Vidagdha' is a kind of *nāyaka*-'hero' who is expert in love-sports. The title thus indicates that aspect of Kṛṣṇa's characterization which is portrayed in this play. The play depicts Kṛṣṇa's love-sports with Rādhā and Candrāvalī the sources of which events appear to be works like *Gīta-govinda*, *Kṛṣṇa-karṇāmṛta*, *Brahma-vaivarta purāṇa* etc. All the events take place in and around Vṛndāvana, particularly its *Kesitīrtha*. The hero Kṛṣṇa is of *dhīralalita* type, the heroine is Rādhikā; Candrāvalī is not exactly a villain, but a jealous beloved.

In the introductory scene, the stage-manager, after benediction to Lord Kṛṣṇa and Guru Caitanya, says that Lord Śaṅkara has asked him to produce a play of Kṛṣṇa's love-sports to appease the pangs of separation from Kṛṣṇa of the ardent devotees who have gathered there from all the corners of India.

- Act I : The interlude informs us through the speech of Paurṇamāsī that she knows of the love of Kṛṣṇa and Rādhā, but to prevent Kṛṣṇa's

premature death at the hands of one of Kaṁsa's cruel emissaries, she fraudulently marries Rādhā the cowherd boy, Abhimanyu, through her *Yogamāyā*. Abhimanyu wants to settle in Mathurā but Paurṇamāsī tactfully prevents him. Paurṇamāsī appoints Nāndīmukhī as go-between among Kṛṣṇa & Rādhā; Paurṇamāsī gets a picture of Kṛṣṇa made by Viśākhā and sends it to Rādhā.

In the act itself, Kṛṣṇa sees sweet balls in the hands of Paurṇamāsī, asks about them and knows that they are sent for Rādhā. Hearing Rādhā's name, Kṛṣṇa feels greatly agitated. He knows from Subala, a friend of Rādhā, that she is the sister of his friend Śrīdāmā. He plays the flute. Rādhā listens to it, feels happy and desires to see its player, and talks of her heart to Lalitā.

Act II : Rādhā has seen the picture of Kṛṣṇa and fallen in love with him. Her pangs in the state of separation are reported. She has cultivated love for the Kṛṣṇa of picture, the flute-player and the dark adolescent boy. The friends inform her that the three are one and the same person. Paurṇamāsī tests the sincerity of Rādhā's love. The lovers then exchange love-letters and garlands through their friends. Rādhā goes to Sūryatīrtha for Sun-worship. Kṛṣṇa also goes on the spot. The lovers meet. But Jaṭīlā, the mother-in-law of Rādhā, appears on the scene creating obstacle.

Act III : Paurṇamāsī discusses with Lalitā about the arrangement of Rādhā's Tryst. Kṛṣṇa takes the hint. All depart then Rādhā enters with Viśākhā, Paurṇamāsī again comes with Lalitā and departs leaving

Lalitā behind in care of Rādhā. Viśākhā then goes to fetch Kṛṣṇa, sees him, teases him and brings him to his beloved. Before the lovers can actually meet, however, Mukharā, the grandmother of Rādhā, appears. But Kṛṣṇa tactfully handles the situation and disappears for the time being and reappears after her departure. The lovers Unite.

Act IV : Nāndīmukhī, informed by Lalitā that Kṛṣṇa is going to the hill Govardhana, goes to Subala to pass on that information. She is told by Padmā, the friend of Candrāvalī, that the latter is deeply in love with Kṛṣṇa. Nāndīmukhī informs her of Kṛṣṇa's visit to Govardhana. Kṛṣṇa's flute is heard. Nāndīmukhī goes to Subala, Candrāvalī enters. Padmā informs her of Kṛṣṇa's movement and his love for her also. Kṛṣṇa enters with Subala, and meets Candrāvalī. Some love-exchanges take place. While she moves to visit the temple of Bhadrākālī, Kṛṣṇa sends Subala with message to Rādhā to meet in the *keśara* bower. Candrāvalī returns and is appeased and enticed by Kṛṣṇa who takes her to the *Nāgakesara*-bower. Rādhā enters on the scene and searches for Kṛṣṇa, and not seeing him becomes apprehensive. After some time, while she has slightly moved away in anxiety, Kṛṣṇa enters. Rādhā returns and accuses Kṛṣṇa of love for Candrāvalī, but finally is reconciled. Kṛṣṇa throws his flute along with flowers in her lap. Just at that moment, Mukharā enters again, scolds Kṛṣṇa severely and leaves with Rādhā and her friends.

Act V : Paurnamāsī tells the audience that Rādhā's husband has known of her love for Kṛṣṇa and has decided to take her to Mathurā. Her friends Lalitā, Vṛndā, Paurnamāsī, Viśākhā etc. contrive to bring Rādhā to the rendezvous. While she tries to play the flute of Kṛṣṇa (which was with her from the previous Act) Jaṭilā suddenly appears and snatches it away. Subala informs latter that a female monkey has entered her house. Jaṭilā angrily throws the flute at the monkey which she takes and jumps away on a tree. Mukharā orders Rādhā to come to the *caitya* tree for worship of *Caṇḍī*. They exit.

Kṛṣṇa comes to know that Subala and Vṛndā in the guise of Rādhā and Lalitā were taken away by Jaṭilā who could not see through the guise. Kṛṣṇa then plays the flute and the real Rādhā and Lalitā enter. Lovers, exchanges. Rādhā gets angry, Kṛṣṇa appears and reconciles her. Their love-talks continue for quite some time. Then Jaṭilā comes, Rādhā slips away with friends, Jaṭilā scolds Subala for his cheating and scolds Kṛṣṇa also.

ACT VI : Rādhā was found wearing Kṛṣṇa's *pīṭāmbara*. Jaṭilā wants an explanation. It is a difficult time for Viśākhā also to convince Jaṭilā who then leaves. Friends discuss Candrāvalī's attraction for Kṛṣṇa. Lalitā then takes Rādhā to Kṛṣṇa who is playing flute. The lovers exchange many arguments, then hide—first Rādhā, then Kṛṣṇa—to see their consorts' dejection in each other's absence. Lovers retire to enjoy privacy. Thereafter, while they are joking with their friends, Jaṭilā's call from behind the curtain sends them separately away.

Act VII : Rādhās husband is convinced by Paurṇamāsī that Rādhā would not be safe in Mathurā on account of her beauty from Kaṁsa. Paurṇamāsī learns from Vṛndā about the successful love-tryst of Rādhā and Kṛṣṇa. Kṛṣṇa enters blocking Candrāvalī's path. Spirited exchanges Rādhā's friends enter. Hot exchanges. Candrāvalī's mother-in-law enters and takes her away. The scene is now free for Rādhā and Kṛṣṇa . To appease her anger, Kṛṣṇa dons the guise of Nikuñjavidyā or Gaurī and saves her from the wrath of her mother-in-law and husband and trickily averts him from his decision to go to Mathurā. The mother and the son leave, the lovers unite. Paurṇamāsī recites the Bharatavākya.

- 5) *Lalita-mādhava (LM)* : *Lalita Mādhava* is a play by RG in ten Acts describing Kṛṣṇa's playful acts in Vṛndāvana. The hero Kṛṣṇa is of *Dhīralalita* type, the heroine Rādhā is *Parakīyā Mugdhā*, the chief queen Rukmiṇī is a *Svakīyā jyesthā*- 'seniormost' type of heroine, whereas Śaṅkhacūḍa is the villain along with some other assistant. The main sentiment is Śṛṅgāra- 'erotic', but many other subordinate sentiments are depicted. The style is *vaidarbhī*, characterised mainly by the qualities of *prasāda* and *mādhurya*.

Act I : Describes the *Purvarāga* of Kṛṣṇa with Candrāvalī and Rādhikā. Kṛṣṇa after tending the cows for the whole day, returns home in the evening and meets Candrāvalī and Rādhikā separately at their respective trysts. But their meetings are interrupted by Bhāruṇḍā and Jaṭilā, mother-in-laws, respectively of Candrāvalī & Rādhikā.

- Act II : In this act demon Śaṅkhacūḍa, by order of Kāṁsa, tries to kidnap Rādhā who was going for sun-worship, but she is accompanied by Kṛṣṇa in the disguise of the priest performing the worship who kills him.
- Act III : Akrūra comes to take Kṛṣṇa and Balarāma to Mathurā. The *gopīs* are in a state of intense agony. Rādhā, in a feat of grief, jumps into the river Yamunā to kill herself, but a divine voice informs that she has passed through the orb of the sun and gone to the other world. Lalītā also Jumps from a hilltop to end her life.
- Act IV: It is reported in interlude that Kṛṣṇa in Mathurā is extremely unhappy due to separation from Rādhā, Candrāvalī and other *gopīs*. Paurṇamāsī, with the help of bharatas and gandharvas, arranges a play within the play for Kṛṣṇa's enjoyment. In the main act the play is enacted. In it Kṛṣṇa in the guise of Abhimanyu, Rādhā's husband, deceivers the mother-in-law of Rādhikā and retires into the bowers with her.
- Act V: Candrāvalī, who was Rukmiṇī in guise, is spotted by Rukmin, her brother and abducted back to Kuṇḍinapura to be married to Śiśūpāla. But Kṛṣṇa mounted on Suparṇa (i.e. Garuḍa) comes and abducts Candrāvalī with the connivance of her father Bhīṣmaka and against the wish of Rukmin.
- Act VI : Rādhikā comes to Dwārikā as Satyabhāmā. King Satrajīta was a great devotee of Sun-god who rewarded him with a daughter (Rādhikā turned) Satyabhāmā and the Symantaka jewel.



Viśvakarmā (father of Samjñā, Sun's wife) created a new Vṛndāvana at Dwārikā where Candrāvalī is placed as the chief queen and Satyabhāmā in her protection. Kṛṣṇa would not recognize Satyabhāmā as Rādhikā until he presents to her the Syamantaka jewel recovered from Jāmbavat along with his daughter Jāmbavatī (i.e. Lalītā).

Act VII : Satyabhāmā, at a secret meeting with Kṛṣṇa, is shown a speaking image of Rādhikā made by Viśvakarmā. Candrāvalī comes and interrupts the meeting.

Act VIII : Candrāvalī is jealous of Satyabhāmā. Viśvakarmā had made two caskets of ornaments for both of them. The caskets are exchanged by Candrāvalī. This incident is related to another in which Kṛṣṇa brings Viśākhā to Dwārikā, reborn as an ascetic woman.

Act IX : Similarly Padmā, Bhadrā and Śyāmalā as well as 16100 Gopis are rescued. Viśvakarmā has created cavefrescoes in which Kṛṣṇa's Vṛndāvana sports are depicted. Kṛṣṇa shows these to Satyabhāmā.

Act X : Satrajita sends the Syamantaka jewel. Candrāvalī recognises Satyabhāmā as Rādhikā and the play ends in a happy union of Kṛṣṇa with both the queens. Nanda, Yośodā and others also arrive and Dwārikā itself becomes Vṛndāvana.

6) *Dānakelikaumudī (DKK)*: This is a one-act play of the type of *Bhāṇikā*. Vasudeva is performing a sacrifice on the bank of Govindakuṇḍa for the peace and well-being of Kṛṣṇa & Balarāma. Rādhā and her friends intend to visit the sacrifice for the purpose of

selling their ghr̥ta-'clarified butter' at it. Having come to know of their intention, Kṛṣṇa halts them on way as the mock tax-collector. Arguments on both the sides take place, finally Paurṇamāsī acts as referee/arbitrator and settles the quarrel.

The occasion of writing the play arose thus: RG's play *Lalitāmādhavam*, full of the emotion of love-in-separation, influenced Śrī Raghunātha Gosvāmin to such an extent that he became almost demented and in the danger of his life. To bring him out of that situation, RG wrote this joyous play full of the emotion of love in union and replaced it for LM for Raghunāthji.

The definition of *Bhaṇikā* as given in *Bhāva Prakāśana* is as follows.

प्रायो हरिचरितमिति स्वीकृतगाथादिवर्णमात्रञ्च ।  
 सुकुमारतः प्रयोगाद् भाणोऽपि च भाणिका भवति<sup>३६</sup> ।  
 भाणिका श्लक्ष्णनेपथ्या मुखनिर्वहणान्विता ।  
 कैशिकी - भारतीवृत्तियुक्तैकाङ्कविनिर्मिता ।  
 उदात्तनायिका न्दपुरुषात्राङ्गसप्तम् ॥<sup>३७</sup>

The characteristics are mostly observed in DKK.

1. It dramatists the acts of Hari i.e. Lord Kṛṣṇa.
2. It is soft in performance since it has active female characters.
3. It must have charters with charming dresses.

<sup>36</sup> भा.प्र., पृ. २६२, पं. २-३, १३-१७

<sup>37</sup> सा.द.६, ३०८-९

Veses of Bhava prakecsa & sahityadarpan.

4. It must have only two *Sandhis* : *Mukha* ( Kṛṣṇa decides to act as tax collector) and *Nirvahaṇa* (their quarrel is settled).
5. It has *Kaiśikī-vṛtti* prominent in it since the, female characters will act gracefully and with artistic movements. It has *Bhāratī-vṛtti* since the play is only in the form of arguments between Kṛṣṇa and *Gopis*.

Exalted heroine, here Rādhā; soft hero : Kṛṣṇa in his pleasant or mild profile.

- 7) *Haṇsadūta* : Looking at the near-death condition of Rādhā after Kṛṣṇa left for Mathurā, Lalitā, the bosom friend of Rādhā, much distressed at her condition, requests a swan to take her message of Rādhā's lovelorn condition to Kṛṣṇa in Mathurā in much the same way as Yakṣa of Kālidāsa's *Meghadūtas* request the cloud to take his message to her beloved wife in Alakā. Lalitā also here describe to the swan the path from Vṛndāvana to Mathurā with path-signs, his entry into Mathurā and its description, his going near Kṛṣṇa's palace, waiting for an appropriate moment and at the right moment tell Him of the lovelorn condition of Rādhā as reported by Lalitā. The poem, unlike *Meghadūta* in Maṇḍakrāntā, is in the Śikhariṇī metre, has 142 verses and a beautiful diction with much imaginative poetry steeped in Rādhā's *vipralambha* emotion. There are fine descriptions of places reminiscent of their association with Kṛṣṇa.

- 8) *Uddhava-sandēśam* : This is the first *dūtakāvya* of RG in about 130 verses in Mandakrāntā metre. Here Kṛṣṇa sends Uddhava as a messenger to Vṛndāvana for consoling the *gopīs*, suffering from the anguish of separation from Kṛṣṇa. The source of the theme is the *Bhāgavata Purāṇa* of:

गच्छोद्धव व्रजं सौम्य पित्रोनौ प्रीतिमावह ।  
गोपीनां मदनियोगार्धिं मत्सन्देशैर्विमोच ॥<sup>३८</sup>

Kṛṣṇa became love-nostalgic and decided to send their close friend *Uddhava* as messenger and seating him at the top of His building on a jewel studded platform in Mathurā, he instructed him about his assignment.

Śrī Kṛṣṇa speaks of his heart's feelings to *Uddhava*. "Since the time I departed from Vṛndāvana to Mathurā, all the *gopīs* are suffering the anguish of separation, and somehow continuing their life. Rādhikā continues her life only on the consoling words of her female-friends. Anxiety-ridden by the anguish of separation, bitten as it were by the snake of separation, she is suffering. Please give my message to her. There is no other place on earth as pleasing to my heart as Vraja. But *Gopīs* are in sorrow of my separation. Even they water the trees with their tears or the trees would have dried up.

On reaching Vraja, you will find all elements engrossed in the grief of my separation and they will become happy when they see you and learn that I am also happy here.

Kṛṣṇa then points out the path to Vṛndāvana to *Uddhava* : particularly the following places : Nandīśvara temple, Mahādeva, Confluence of Yamunā and Sarasvatī, Āmbikā-vana, Tirtha-rāja, Koṭika & Saṭīkarā, Madherā Vadothā, Gokula, Śyāma-vana, Śālmala-vibhāga (division), Prītaśāva, Vṛjavarī etc.

In one verse the calves of Vraja are described thus :—

धावद्वालाबलिकरतलप्रोच्चलद्वालधीनां  
यत्रोत्तुङ्गस्फटिकपटलस्पद्धिदेहद्युतीनाम् ।  
घ्रायं घ्रायं नवतृणशिखां मुञ्चतीनां बलन्ते  
वत्सालीनां चटलचटुलं शश्वदादीकनानि ॥<sup>39</sup>

*Gopīs* converse sweetly about Kṛṣṇa returning to *Goṣṭha* at evening . In the morning the resounding of the churning of curd used to wake Kṛṣṇa up from his sweet dreams. Speaking of Rādhā's mature love, they speak of Rādhā-Kṛṣṇa's dialogues in bowers, his paintings by Rādhā, her māna-'indignation, pride, conceit', and non-talking with Kṛṣṇa, Candrāvalī desiring to meet Kṛṣṇa at twilight, their trysts at the lake and so on. (V.36)

Then is described (66 ff) their anguish of separation from the day Akrūra took Kṛṣṇa away from them their lamentations (78 ff) etc.

'On your arrival at Mt. Nandīśvara, Rādhā's friends will think that I am going to visit Vṛndāvana. They will eagerly

approach you. You should inquire about the well-being of the *gopis*, of the trees, of the young cows and old, meet my friends Śrīdāma etc, convey my regards to my parents, console Candrāvalī, Viśākhā etc.

Finally you should see Rādhā and tell her of my equally ardent love for her and my anguish in her separation."

Finally, the author states that the book is composed for the delight of the devotees of Kṛṣṇa and for his elder brother *Sanātana* Gosvāmin.

As a *duta-kāvya*, it is a good example of its genre.

- 9) *Stavamālā* : 'Garland of Praises': It consists of panegyrics and songs i.e. *Stavas*, *Stotras* and *Gītas* (64 in number) of varying length, composed in different meters and collected together. These hymns/praises which were composed by RG and were scattered are collected here by Jīvagosvāmin, the nephew of RG. The first three of these are in praise of Caitanya Mahāprabhu, and the rest are in praise of Kṛṣṇa or Rādhā or Both of Them together or of Their united form, in relation with the places of Their sport, of Kṛṣṇa in relation to His childhood exploits like Vastraharaṇa, Rāsālīlā, Kāliyadamana killing, of different demons and so on.

- 10) *Padyāvalī* – 'Anthology' : *Padyāvalī* is an anthology of Sanskrit verses mainly related with Kṛṣṇa and his worship and collected by RG him self. It occupies a unique place in the history at anthological literature in Sanskrit. Its special object is to

preserve so many floating stray verses which are likely to be forgotten; very probably the verses are mostly composed in Bengal.

The verses mostly deal with Kṛṣṇa legends recounted in-Bhāgavata and such others works . Since all the verses are related to Kṛṣṇa and *Kṛṣṇa-līlā*, their arrangement conforms generally to the rhetorical classification of the *Vaiṣṇava Rasa śāstra* to which it may be regarded as an illustrated compendium. In this work RG cites verses from older well-known writers like Subandhu, Bhavabhūti, Amaru, Rudraṭa, or Kṣamendra etc. In fact some 386 verses are collected from about 125 authors. Obviously, some verses have non-vaiṣṇava themes also.

However, one interesting feature of such verses is noticed here. RG alters the names of other deities to the synonyms of Kṛṣṇa. Thus he changes-*daivāya* to *Kṛṣṇāya*, *Rāmanāma* to *Kṛṣṇanāma*, *Rāmā/Bālā* to *Rādhā*, *Sundara* to *Mādhava*, *Śauri* & *Lakṣmī* to *Kṛṣṇa* and *Rādhā* and so on. He thus often employs non-sectarian verses to a sectarian purpose. Regarding the metres of these verses, it is observed that the *Śārdūlavikṛḍita* is the metre employed in the largest number of verses.

The verses poetize a very wide variety of themes of Kṛṣṇa-worship like Kṛṣṇa's dignity, meditation on him, his devotees, their moods, Kṛṣṇa's parents, his childhood plays, love of *Gopis*, love pranks with Rādhā and her friends, Rādhā's & Kṛṣṇa's anguish of

love, their love-sports, Kṛṣṇa's *Mathurāgamana*, *Gopis'* pangs of separation, Kṛṣṇa's friend Sudāma, message sent with *Uddhava* and so an.

Owards the end, RG says that mainly the verses are taken from poets like Jayadeva, Bilvamaṅgala etc. But since many poets have only composed stray verses and not extended works, their verses might get lost. To preserve them, *Padyāvalī* is compiled.

11) *Nikuñja-Rahasya-Stava*—'Hymns secret of bower':

Nikuñja-rahasy-stava is small poem of praise by RG in which he praises the love-dalliances of Rādhā and Kṛṣṇa in 32 verse in Mālinī metre. Barring the last two verse which are more or less like *phala-sruti*, all the remaining thirty verses have the refrain *smara nibhṛtanikuñje Rādhikā-kṛṣṇacandrau*. The poem is highly erotic and beautiful alliterative diction and dearly reveals the influence of Jayadava. It is said in the last verse that one who recites it daily in the night will be reborn among the friends of Rādhikā.

12) *Smarana-maṅgalaikādaśa* (SME) : There are perhaps two versions of SME : one with eleven verses, the other with thirty five. Though the title mentions *ekādaśa*—all in sragdharā metre, and mostly ending with *smarāmi*—'I remember'. There are pen-pictures of Kṛṣṇa in the company of Rādhā at different times of the days from early morning till late night in sleep. The remarks of S.K. De



on the poem is 'one wonders if these pedestrian verses were really composed by an accomplished writer like Rūpa Gosvāmin !'<sup>40</sup>

13) *Śrī Rādhā-Kṛṣṇa-Gaṇoddeśa-Dīpikā* : In this work RG describes all the qualities of the relatives of Kṛṣṇa of Rādhā and then of Kṛṣṇa himself . It is in two parts: first, called *bṛhat*-'large' has 253 verses and describes the qualities of the relatives; the second called *Laghu*-'Small' has 205 verses describing the qualities of Kṛṣṇa and his friends and *gopīs*, but mainly Rādhā. The first part, after benediction of the preceptor, devotees, Nityānanda, Caitanya & the lotusfeet of Rādhā-Kṛṣṇa, describes the qualities relatives i.e. those Vraja-residents who are devoted to Kṛṣṇa . They are of three type *Pasūpāla*-'herdsman', *Vipra*-'brahmins' and *Bahiṣṭha*-'outsiders'. Actually, these comprise a large variety including Nanda and his brother, friends, servants and beloveds of Kṛṣṇa, his grand parents, the priest, the young devotees (friends, maids, go-betweenes), the eight friends Lalitā etc, friends of Rādhā (like *Sādhikā*, Vijayā etc.) and so on. RG describes in details and systematically their age, appearance, positive qualities, their decorative means, their social status, their families and groups, their varied characteristics, moods, their artistic abilities etc.

The second part deals exclusively with the qualities & characteristics first of Kṛṣṇa and finally of Rādhā, their beauty, their virtues, their friends, various types of servants, like lamp-

bearer, drum–beater, bard, dancers, singers, tailors, washerman, goldsmith, painter, also Kṛṣṇa's pet fauna like deer, monkeys, dogs, parrots etc. It also describes places of their play like Vṛndāvana, mount Govardhana, Indra's temple, the pleasure–garden, sports–places their personal belongings like mirror, hand–fan, bow, flute, emulate, bangles, rings, yellow garments, ear rings, crown, garlands etc. After Rādhā's qualities are mentioned, the friends of Rādhā are described again.

All in all the work recounts the belongings and friends of Rādhā and Kṛṣṇa himself, so that nothing of importance in Kṛṣṇa–worship is left out.

- 14) *Mathurā–māhātmya (MM)*: MM is a work describing the importance of the holy places in and around Mathurā. In a way, it is an abridgement of the book *Vraja–bhakti–vilāsa* of Narāyaṇa Bhaṭṭa, which was composed in V.S. 1609 after all the ruined holy places of Mathurā circle were restored. But it has also collected much matter regarding Mathurā's places from various *Purāṇas*, like *Varāha*, *Vāyu*, *Skanda*, *Brahmāṇḍa*, *Padma* etc. It has 467 verses. It is in the form of dialogue : In reply to Pārvti's question, Lord Śiva first narrates the greatness of Mathurā city and then recounts the holy places of visit like 12 forests, places on the banks of Yamunā, places of Gokula and Vṛndāvana related with Kṛṣṇa's childhood plays, etc.

- 15) *Kṛṣṇābhiṣeka* : This work describes the rite of the great festive annual celebration on the occasion of the birth of Lord Kṛṣṇa. The day of *Janmāṣṭamī* is the seventh the midnight of the dark fortnight of the month of Bhādrapada (Purnimānta). The Kṛṣṇa devotees should start preparation of the festival (on the previous day i.e. 7th day of the dark fortnight), certain rituals such as *Snānavedī pariṣkriyā*—'Preparing *snānavedī* i.e. Place for *Kṛṣṇābhiṣeka*—'a pious place for bathing Kṛṣṇa', *Khātakhanana*—'digging the earth', an auspicious rite for the place at Kṛṣṇa worship, *Kadalīstambhāropana*—'planting the a pillar of a *kadalī*—'banana tree', *Patākāropana*—'decoration with Flags', arrangement of auspicious things etc. along with the auspicious songs and instruments. On the day of *Janmāṣṭamī*, the devotee, accompanied by other devotees, should bring an image of Kṛṣṇa on the *snānavedī* along/with a musical atmosphere of playing different instruments, with dance and chanting of the Lord's names. Thereafter the celebration of *Kṛṣṇābhiṣeka* should begin with certain prescribed rites such as *svastivācana*—'benedictory words', prayer, *Bhutaśuddhi*—'Purification of elements', *Ghaṭasthāpana*—'establishment of pots, with a recitation of mantras, *Samkalpa*—'determination for *Mahābhiṣeka*' etc. Then Kṛṣṇa worship with different means such as giving an *Āsana* etc., enlightening lamps with *mantra* recitation, offering *Yajñasūtra*—'a garland of sacrifice' and *Tāmbūla*—'betel—leaf', garlands of flowers etc. *Mahānīrājana*—

'the ritual of encircling lamps around the image of the deity'. Thus a Kṛṣṇa-devotee of Caitanya school should follow this incumbent discipline for *Kṛṣṇābhīṣeka*-'rite of kṛṣṇa's bath' on the occasion of *Janmāṣṭamī*.

16) *Samkṣepa-bhāgavatāmṛtaṁ (SB)* : As the name indicates, it professes to present a summary of the contents of Śrīmad-bhāgavata purāṇa. It is in *śloka-kārikās* and quotes authorities of *Vaiṣṇava* scriptures. In fact it often appears to be an abridgement of Sanātana's *Bṛhad-bhāgavatāmṛta*. But in reality it deals with the concept and classification of the *Avatāras* of Lord kṛṣṇa. It presents and deals with all the varied classifications of the *Avatāras* of Lord Kṛṣṇa.

The incarnations are of three types : *Puruṣāvatāra*, *Guṇāvatāra* & *Līlāvatāra*. *Puruṣāvatāra* recognises only three persons : Kṛṣṇa, Saṁkarṣṇa & Aniruddha. The threefold *Guṇāvatāras* are based on the three qualities of *sattva*-'the quality of goodness', *rajas*-'the principle of activity' and *tamas*-'the principle of inertia' and indicate Viṣṇu (Protector of *sattva*), Brahman (Creator of *rajas*) and Śiva (Destroyer of *tamas*), as their representatives.

*Līlāvatāra* is not defined but the following twentyfive incarnations are present in the Śrīmadbhagavata.

- |              |           |                    |
|--------------|-----------|--------------------|
| 1. Catuḥsana | 2. Nārada | 3. Varāha          |
| 4. Matsya    | 5. Yajña  | 6. Nara & Nārāyaṇa |

- |                    |                                 |              |
|--------------------|---------------------------------|--------------|
| 7. Kapila          | 8. Dattātreya                   | 9. Hayaśīrṣa |
| 10. Haṁsa          | 11. Dhruva—priya or Pṛṣṇigarbha |              |
| 12. Ṛṣabha         | 13. Pṛthu                       | 14. Nṛsimha  |
| 15. Kūrma          | 16. Dhanvantarī                 | 17. Mohinī   |
| 18. Vāmana         | 19. Bhārgava (Paraśurāma)       |              |
| 20. Rāghava (Rāma) | --                              | 21. Vyāsa    |
| 22. Balarāma       | 23. Kṛṣṇa                       | 24. Buddha   |
| 25. Kalkin.        |                                 |              |

These are also called the *Kalpa-Avatāras* as they appear in each *Kalpa*.

There are also fourteen *Manvantara-Avatāras* as follows :—

- |                |                 |              |
|----------------|-----------------|--------------|
| 1. Yajña       | 2. Vibhu        | 3. Satyasena |
| 4. Hari        | 5. Vaikuṇṭha    | 6. Ajita     |
| 7. Vāmana      | 8. Sārvabhauma  | 9. Ṛṣabha    |
| 10. Visvakṣena | 11. Dharmasetu  | 12. Sudhāman |
| 13. Yogeśvara  | 14. Bṛhadbhānu. |              |

In these fourteen Hari, Vaikuṇṭha, Ajita and the Vāmana are the *Pravara*—'chief'.

The *yugāvatāras* are four and they flourish in each of the four *yugas*—'stages'. These all have individual *nāman*—'names' and *varṇa*—'colours', in *śatya yuga*, *śukla*—'white', in *Tretā*, *rakta*—'red', in *Dvāpara*, *śyāma*—'dark' and in the *kali*, *Kṛṣṇa*—'black'.

In each *kalpa* these *Avatāras* become fourfold in accordance with the conditions of *Āveśa*, *Prabhava*, *Vaibhava* and *Paratva*. *Āveśa* means 'Possession'. (Examples are the sage Sanaka,

Sanandana etc). The *Prabhava Avatāra* is of two kinds *nāticira-vyakta* (eg. Mohinī, Haṁsa and śukla) and *nati-viśruta-kīrti*, (like Dhanavantari, Ṛṣabha, Vyāsa and Kapila). The *Vaibhava Avatāras* are Kurma, Matsya, Nārāyaṇa (with Nara), Varāha, Hayaśīrṣa, Pṛ śṇigarbha, Balarāma and the fourteen *Manvantara Avatāras* beginning with *Yajña*. In the *Parāvastha-Avatara* Nṛsiṃha, Rāma and Kṛṣṇa these three are the distincti *Avatāras*. These *Avatāras* are accepted as *puṇa*-<sup>1</sup>'Perfect' Kṛṣṇa is Superior even to Brahman, Puruṣa or Nārāyaṇa, and consequently to all other deties, *vyūhas* and *Avatāras*. There are four *Dhāma*-<sup>1</sup>'abodes' of Kṛṣṇa, viz. Vraja, Madhupurī, Dvārikā and Goloka. Kṛṣṇa is *hatārigatidāyaka*, he destroys the enemies of his devotees, and leads them to emancipation, he possesses four types of sweetnesses. *mādhurya-catuṣṭaya*, hence in his *avatārin* form, kṛṣṇa is superior even to Rāghava.

Thereafter RG discuss the topics like perfectness of all the incarnations, *Samāśraya* of *Bhāgavata śakti*-<sup>1</sup>'Divine energy', the concept of *vyuha*, whether Kṛṣṇa is an incarnation as vāsudeva, the view of *svayam Bhagavattva*-being Lord Himself Lord Kṛṣṇa being superior to quality-less Brahman, the 'non devotees-ordinariness of his qualities, countering views of Śrī Viṣṇu and Rāmānuja's followers, Greatness and incomparability of the human *Rupa*-<sup>1</sup>'form' of Śrī Kṛṣṇa, his sports, the concept of *Prakāṣa*-<sup>1</sup>'Manifest' and *Aprakāṣa*-<sup>1</sup>'non-manifest', tathya-<sup>1</sup>'reality' of Kṛṣṇa's

abodes-'Dhāma', more sweetness in Gokula, Age of Śrī Kṛṣṇa and His fourfold sweetness etc..

*Bhaktāmṛtam* This is the second part of the SB. It is very brief and deals entirely with the theme of the *bhaktas*-'devotees' of Kṛṣṇa. It gives the substance of the first part of the *Bṛhad-bhāgavatāmṛta* of Sanātana gosvāmin and deals with the types of devotees and grades them in the order of their ascending superiority. Their examples (in order) are Prahlāda, Pāṇḍava brothers, *Uddhava*, the *Gopīs* and finally Rādhā herself. It means there is no greater *bhakta* of Kṛṣṇa than his eternal consort Rādhā. This is the doctrine or the theological dogmas of the Bengal Vaiṣṇavism.

- १७) *Birudāvalī-lakṣaṇam*-'Characteristics of encomia' : In the history of Sanskrit literature, we see a tradition of poetry glorifying the kings like *birudamaṇīmālā*. Such poems form a class and they are called '*biruda*'. In poetics *biruda* is defined as *gadyapadyamayī rājastutirbirudmucyate*-'the praise of a king either in prose or poetry'<sup>41</sup> is called *biruda*-'praise'. There is a long-standing tradition of composing poems in the praise of patrons—generally kings—in particular metres which can be sung and diction which is full of alliterations. Even a class of such poet-singers who can compose such poems on the spur of the moment has come into existence. They are called *Bhāṭas* or *Cāraṇas* and their poems are called *Bhāṭa*

<sup>41</sup> Sāhitya darpaṇa of Viśvanāth, pariccheda—6, V.334 1/2

or *chāraṇi* poems. It is such poems that RG chooses to codify, classify and define in his work called *biruda*. In this small work the author identifies many types and sub-types of these poems mainly on the basis their metres. A table showing these types with their sub-divisions is given below on page no 41.

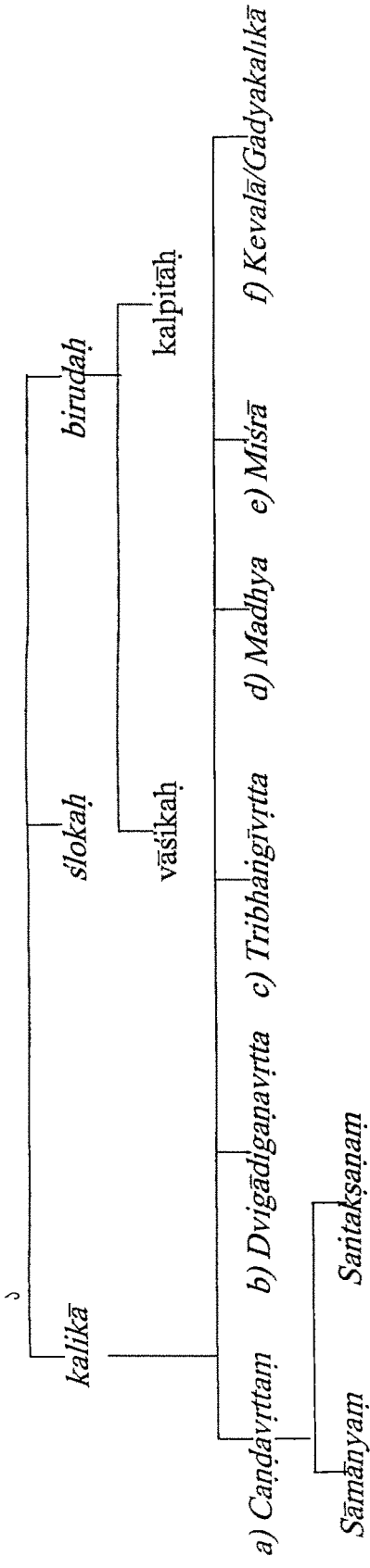
Each subtype is defined in the terminology of Sanskrit metrics and is followed by an example, most of these examples must have been composed, it appears, by RG himself.

- १८) *Śrī-kṛṣṇa-caitanya-divya-sahasranāma-stotram* : India is a holy country on which various saints and *Ācāryas* have flourished from time to time . The *Vedic* seers composed various *sūktas* addressing the deities in their varied and infinite forms. Vyāsa followed the *Vedic* tradition and composed some *stotras* including *Sahasranāma stotras* praising certain deities in his epic the *Mahābhārata*. Maharṣi Vyāsa is also believed to have composed eighteen *Purāṇās* in which many such *stotras* are found. *Viṣṇu-sahasranāma-stotram* sung by Bhīṣmapitāmaha is famous in the *Mahābhārata*. In the medieval age, various *Ācāryās* including Caitanya Mahāprabhu furthered the tradition of composing *Sahasranāmastotram*. In the school of Caitanya, the follower *Ācāryas* like Rūpa gosvāmin, Kavikarṇapūra, Śrīman Narahari Sarakārthākura etc. have composed certain *Sahasranāmastotras* of the same name among which *Śrī Kṛṣṇacaitanyadīvyasahasranāmastotra* by RG is considered the most



A Table of the characteristics/types & sub-types of

Birudāvalī.



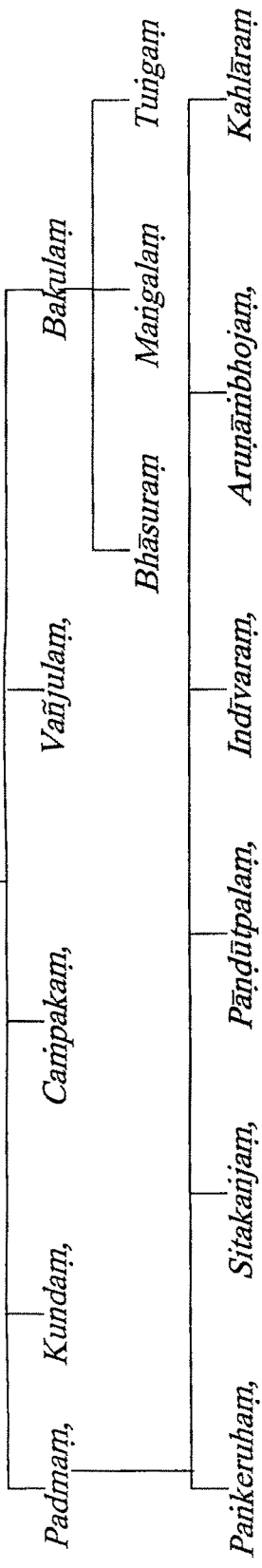
1) Nakhaḥ 2) Viśikha (See below)

is divided in 20 types viz.

- |                  |                 |                      |                    |
|------------------|-----------------|----------------------|--------------------|
| 1. Raṇaḥ,        | 6. Veṣṭanaṃ,    | 11. Utpalaṃ,         | 16. Pallavitaṃ,    |
| 2. Vīrabhadraḥ,  | 7. Samagraṃa,   | 12. Mātāṅgakhelitaṃ, | 17. Taratsamantaṃ, |
| 3. Aparāñītaṃ,   | 8. Askhalitaṃ,  | 13. Acyutaḥ,         | 18. Kāśākhyam,     |
| 4. Puruṣottamdh, | 9. Kalpadrumaḥ, | 14. Turaṅgaḥ,        | 19. Tilakaṃ,       |
| 5. Varditaṃ,     | 10. Kaṇḍalaḥ    | 15. Guṇaratiḥ,       | 20. Yatīnartanaṃ   |

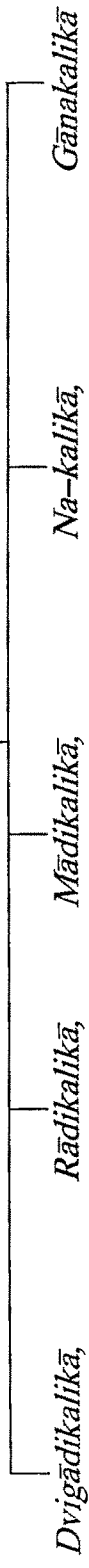
The twelfth i.e. *Mātāṅgakhelitaṃ* has two further sub-types called (a) *Madhuraṇyogād* and (b) *Śliṣṭayogād*.

2) *Visikha*

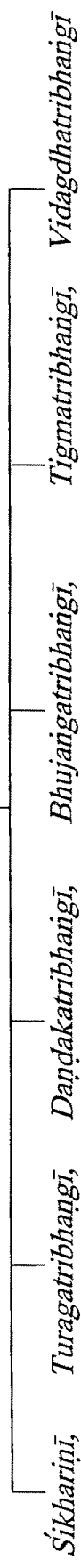


2

b) *Dvigāḍigaṇavṛtta kalikā*



c) *Tribhaṅgīvṛtta*



excellent one by the *sādhakas*—'aspirants'. Generally such *stotras* praise the attributes and the *Līlās*—'sports' of Lord Śrī Caitanya Mahāprabhu. The devotees of Caitanya were attracted by the beauty of his physique and the sweetness at his personality endowed with excellent qualities. While singing such *stotrās* they experienced the *Sāttvika-bhāvas* which can be taken generally as 'involuntary evidences of internal feelings like *Āśrumuñcana*—'shedding tears' in divine love, *Romāñca*—'Horripilation' etc.

RG is first a devotee and then a poet. While describing the *svarūpa*—'nature' of Lord Caitanya, he sometimes perceives the divinity of the Rādhikā element in the form of Lord Caitanya and therefore uses at times he also feminine forms for Him. Therefore in this *stotra*, at certain places, we find *liṅga-vyatikrama*—'change of gender' and *vibhakti*—'inflection/inflexion' as for instance. Śrīrādhā Rādhikā'nantā Kṛṣṇārādhyam ca Kṛṣṇadā. In such places, there is *liṅga-parivartana*—'change of gender'. The divine nature of Caitanya is a combination of the elements of Kṛṣṇa and Rādhā. When a devotee—poet feels either the *Mahimā*—'efficacy or greatness or dignity' of the *Rādhikā-svarūpa* in the form of Lord Caitanya he uses the feminine forms. The tradition believes that Śrī Kṛṣṇa, the son of Nanda as well as the *Nīlamanī* of Vraja, covered by effulgence or refulgence or divine light of Rādhā, is Himself incarnated as Lord Gaurāṅga. Thus, looking from the viewpoint of devotional principles of Caitanya school, there is no contradiction in the bi-gender forms of the name of

Lord Caitanya. Some dejection has been raised, because there are many names. Pertaining to Radha to Kṛṣṇa and some to Rādhā and Kṛṣṇa united. Names praising Caitanya directly are fewer in a number. Yet, when we consider that Caitanya himself is an incarnation of Kṛṣṇa, of Rādhā and Kṛṣṇa in a united form and the Sahasranama includes names and attributes of Rādhā Kṛṣṇa, Rādhā Kṛṣṇa and Chitanya, all the thousand names will be justified as belonging to Lord Gaurāṅga Caitanya Mahāprabhu himself. The *stotra* is made up of 163 stanzas. After tenth stanza there is a prose portion after '142' stanza three stanzas are given in a sequence namely *ka*, *kha*, & *Ga*. Thereafter usually the remaining stanzas follows.

In the beginning of this *stotra* there is an humble question of Śrī Raghunāthaji about the thousand names of Śrī Mahāprabhu. Then Śrī RG recounts the 'thousand' names and birth of Caitanya Mahāprabhu.

Once when Lord Śrī Kṛṣṇa was playing with Śrī Rādhā in the *Nikuñja*-'bower', He became *vihvala*-'disturbed' by the love of Rādhikā, experienced *Rādhikā-bhāva*-the very state of being Rādhā Himself and asked her-'I (Kṛṣṇa) want to enlighten your innumerable names and attributes in the Kali-age. The very means of this is only you (Rādhā)'. While thinking thus, Lord Kṛṣṇa transformed Himself into a *Gaura-varṇa*-'white' form of Rādhā by the power of the love of Rādhā. Thus Śrī Kṛṣṇa-the son of Yaśodā-being influenced by *Rādhā-bhāva* and covered by the *Rādhā kāntī*-'brilliance of Rādhā', appeared in Navadvīpa as Gaurāṅga Chitanya, the son of Śāci. He

became famous as Mahāprabhu. Lord Śrī Kṛṣṇa Himself has incarnated as Gaurāṅga Mahāprabhu only for the propagation of the religion of *saṁkīrtana* in the Kali-age.

After the tenth stanza there is a small prose portion called *nyāsa*. It begins with the word *Om̐kāra* in the sense of *maṅgala*- 'auspicious'. Śrī Rūpa-mañjarī is the *Ṛṣi*- 'seer' of this *stotra*, the *chāṇḍas*- 'metre' is Anuṣṭup, Viṣṇupriyā is the *śakti*- 'the power', Mahāprabhu is *Devatā*- 'deity' of this *stotra*, Lord Manamohana is *Kāma-bīja*- 'seed of desire', Lord Vaikuṇṭhanātha is *kīlaka*- 'charming luck', the *mantra* of this *stotra* is *caitanya namaḥ*, the *saṅkalpa*- 'determinative power of thought's is that the thousand names of Mahāprabhu are to be read by the devotees for the attainment of His grace.

The meditation of Mahāprabhu, the *mantra devatā*- 'the deity of *Mantra*' is revealed by the author as under : We worship the moon in the form of Śrī Gaurāṅga who shines like gold and whose eyes are like fresh lotus Śrī *Āṅga*- "His gold-like divine body is ever merged in the ocean of love, He himself performs *Kīrtana*- 'the praise', Meditation etc. of His names. He, being influenced by *Rādhābhāva*, sometimes smiles, sometimes weeps, uttering the words, '*Hāṇi Prāṇa vallabha*, *Hāṇi Śyāma Suṇḍara*, where are you?' The whole universe along with Him weeps and all his favorite servants ever remain present with him.

From the eleventh verse, the actual *Sahasranāma* begins with the names such as Śrīkṛṣṇa, Kṛṣṇacaitanya, Viśvaṁbhara, Śacīputra,

Gopāla, Jñānājñeya, Gauracandra, Gopībharttā, Kṛṣṇa-Rādhya, Kṛpākara, Mahānandī, Bhaktināgara, Dayāmat, Paramānandarūpa etc. The *Sahasranāma* ends at verse 135. The final portion of verses 136 to 165 is the *phala-sruti*. It says: we bow down to CMP. All the ten incarnations are present in him. He himself is the *Bhagavān*-'Lord', the origins, *Avatārī*-'the source' of all *Avatārās*-'incarnations'. He has incarnated himself to enlighten the *Rādhābhāva*-'the state of *Rādhāness*' to his devotees, hence His incarnation is the most excellent. He who reads with faith and devotion the *stotra* on Lord Caitanya's birthday. i.e. on the full-moon day of the month of *Phālguna* will definitely achieve devotion.

Thereafter in reply to Śrī Raghunāthjī, another statement that in the Kali-age people do not accept CMP, RG says that *caturmurti* is identified by Vedavyasa with Śrī Kṛṣṇa, by him with CMP as shown in these verses.

चतुर्मूर्तिश्चतुर्बाहुचतुर्व्यूहश्चतुर्गतिः ।  
 चतुरात्मा चतुर्भविश्चतुर्वैदविदेकपात् ॥  
 चतुर्बाहुश्च श्रीकृष्णः अन्यश्लोके च कीर्तितः ।  
 अस्मिन् श्लोके चतुर्मूर्तिः श्रीचैतन्यमहाप्रभुः ॥<sup>४२</sup>

According to this stanza CMP himself is *caturmūrtiviśiṣṭa*-'endowed (*yukta*) with four forms' CMP is incarnated in four forms as Śrī Caitanya, Śrī Nityānandaprabhu, Śrī Advaitaprabhu, and Śrī Gadādharaśwāmī who are said to be the sources of emancipation in Kaliage. CMP is Himself the Lord Śrī Kṛṣṇa son of Nanda, and the

<sup>42</sup> Śrī kṛṣṇa-caitanyadivya-sahasranāma-storam, P-25, V.149 & 150

Lord of Gopīs. Nityānaṇḍa is the from of Baladeva, Śrī Advaitaprabhu is Sadāśiva and Śrī Gadādharaṇī is an incarnation of Rādhikā. CMP has also revealed four *vyuhas*, as well as six, in his own sect to relieve the people from heretic views, RG mentions CMP as the protector in *Kaliyuga*, as the giver of *Dharma*-‘religious duty’, *Artha*-‘object’, *Kāma*-‘desire’, and *Mokṣa*-‘mancipation’ (the four aims of human life), particularly the giver of *Mokṣa*-‘salvation’ in Kaliage, he is the knower of the real essence of four, Vedās He is *Jagat-guru*-‘the Teacher Universal’. CMP has incarnated to save the people of Kaliage from the heretical views (*pāṣaṇḍa*), and lead them to *mokṣa*-‘salvation’. He has revealed four *bhāvas* for the upliftment of the four types of Ātman-‘souls’ : *Ātmā*, *Ānātmā*, *jīvātāmā* and *vijñānātmā*. In the end there is an humble salute of the poet RG.

19) *Rūpaśikṣā* : *Rūpaśikṣā* is the only work by RG, which is not written in Sanskrit but is written in Bengālī language and in the *payāra* metre quite common to Bengālī Poetry. The title means ‘Instructions (given) by RG’ (in the tenets of *Caitanyaite* Philosophy and view of life.) Running into some more than 139 printed pages, it mainly teaches the following principles of Caitanya's Sectarian philosophy.

- 1) The devotees of Kṛṣṇa are best among all types of devotees. Others are attached to some desire or the other for the fulfillment of which they worship various godsh. Kṛṣṇa bhaktas do not desire anything not even emancipation in their inner peace and happiness.<sup>43</sup>

---

<sup>43</sup> Rūpa Śikṣā :

- 2) This seed of this devotion is shown in a devotee only by the infinite grace of Guru and Kṛṣṇa. Then the devotee, like a gardener, has to nourish the seed with constant care and sprinkle it with the waters of *Sravaṇa*, *Kīrtana*, *Bhajana* etc. which strengthen that creeper of devotion.<sup>44</sup>
- 3) It is again Kṛṣṇa himself, his infinite grace, that inspires a devotee to carry on and continue the *bhajana*.
- 4) Once a devotee's mind turns towards Kṛṣṇa, it automatically begins to turn away from worldly pleasures and attachments, even the *Brahmāṇḍa*-'Universe' and moves towards the *Bhagavad-dhāma*-'Lord's abode' Hence, it is not enamoured even of *Brahmāṇḍa* or *Brahmaloka*.<sup>45</sup>
- 5) For *Siddha Bhaktas*-'accomplished devotees', *Sravaṇa*, *Kīrtana* etc. cease to be their actions , they become their nature.<sup>46</sup>

---

koṭīgñānīmadhye ek Jana mukta  
 koṭimuktamadye durlabha ek kṛṣṇabhakta (131)  
 kṛṣṇabhakta niṣkāṁ, ataeva sānta  
 bhukti-mukti-siddhi kāmī ataeva sānta (132)  
 brahmāṇḍa bhramite kauna bhāgyavāna jīva  
 guru kṛṣṇa prasāde pāya bhaktilatā bīja (133)  
 mālī haā kare sei bīja āropan  
 śravaṇakīrtana-jale karaye secana (134)

45 upajiyā bāḍye latā-brahmāṇḍabhedi jāya  
 virajā brahmaloka bhedi paruvyom pāya (135)

46 tabai jāya taduparī goloka vṇḍavana,  
 kṛṣṇacarāṇa-kalpavṛkṣe kare ārohaṇa. (136)  
 tahān vistarita huā premaphala  
 ihān mālī sece itya sravanādi jala. (137)  
 Kintu yadī latāra aṅge uthe upasākhā



- 6) And this sweet love of Kṛṣṇa itself is the higher *Puruṣārtha*, before which the four *Puruṣārthas* pale into insignificance.<sup>47</sup>
- 7) The simplest means to achieve this fruit of love is Kṛṣṇa's worship. By constantly resorting to this means of worship the seed of attachment takes roots and sprouts, and is then called Love. In its future stages of developments, it is known as *prema*, *sneha*, *māna*, *pranaya*, *rāga*, *anurāga bhāva* and *Mahābhāva*. *Mahābhāva* is the final stages of love—the sweetest result of devotion like sugar from sugarcane.
- 20) *Govinda-hulāsa-nāṭaka* : The *Govind-hulāsa-nāṭaka* is a Hindī play written by RG. It is nothing but more or less a free Hindī translation of his own play *Vidagdha-Mādhava* in the old Braja dialogue. It is lucid and easily presentable and it appears that it must have been very popular and could have been staged (either whole or in parts) since a number of manuscripts are reported to have been found by Śrī Agarachandra nāṭaṭā. P-25 Another book in Hindī named *Śṛṅgāra-Sukha* by RG & *Sanātana*, has been reported in the search report of *Nāgarī pracārini sabhā*. 1906–8, p.25.

---

Bhuktimukti vāncājata asankhya tāralekhā (140)

47

Eha ta paramaphala paramapuruṣārtha  
jāra āge tṛṇa tulya cāri puruṣārth. (146)